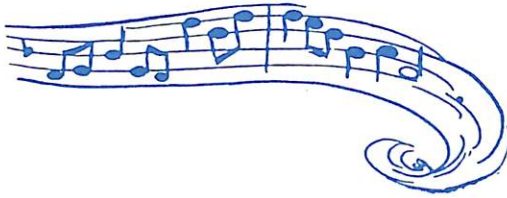


**SUGGESTED
MUSICAL ACCOMPANIMENT
FOR
THE THREE ORDERS OF THE
COMMANDERY**



Prepared By
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INTRODUCTION

Proper musical accompaniment to any ceremonies consists of playing the right music at the right time and at the right volume. Since playing at the right time and at the right volume depends on the organist, himself, his knowledge of the ritual, etc., the suggestions which follow relate only to the music. Though I have made a good many specific recommendations, there are, in most cases, other compositions equally effective.

Tentative schedules or suggestions for each of the three Commandery Orders are attached. I say tentative because, during the coming year, I may find or others may suggest, even more appropriate music.

Music for the three Orders may be divided into five categories.

1. Marches for all walking or marching — excepting, of course, just a few steps.
2. Hymns or other sacred music as a background for prayers, Scripture readings and, many times, for walking.
3. Chants, responses or chords to musically stress, so to speak, ritual which has just been spoken — as after the Libations and Scripture readings.
4. Incidental music for the intermissions. With a large audience or if there are delays, this will be a great help — popular songs, college songs, classics, etc.
5. Classics, light classics or serious popular music to lend impressiveness to the ritual or accompanying action. For example, in the Order of the Temple, at the lifting of the pall — following the second Lesson — I play a few measures of the beginning of Chopin's Funeral March. The music is extremely mournful — yet, that is what the ceremony is for — to remind us of mortality. On the other hand, I use the middle section of this same Funeral March to accompany the Wardens and Candidate out — following the presentation of the White Robe. The melody which is quite different is, to me, beautiful beyond expression and fittingly emphasizes the words the Candidate has just heard, ending, "and glorify your Father which is in Heaven."

This is just one illustration. All the way through all Three Orders are to be found other highlights of ritual or action which the right music will make even more beautiful and inspiring.

Sir Knight Emereth W. Boyden
Frankfort, Illinois

(Sir Knight Boyden died November, 1975, shortly after preparation of this material.)

Music for the Illustrious Order of the Red Cross

Play suitable marches for all walking and marching. Incidental music — classics or light classics, popular songs, college songs, etc. — is recommended for the forming of the Grand Council and the intermissions following the Grand Council and following the Hazardous Journey. For the ceremonies, the following suggestions are made although comparable compositions may be used.

PROLOGUE

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|---------------------------------------|--------------------------------|
| a. Entrance of Jewish Captives | Exodus |
| b. Zerubbabel departs | A Warrior Bold — Stephen Adams |
| c. Abraham leads Captives out of room | Exodus |

GRAND COUNCIL

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|--|---------------------------|
| d. Candidate enters — page 18, line 26 | March Slave — Tchaikovsky |
| e. Candidate retires — page 22, line 1 | March Slave — Tchaikovsky |

HAZARDOUS JOURNEY

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|--|---|
| f. The Journey — page 22, line 3 | First part of Stouthearted Men or Exodus, if not used above |
| g. "Captive and slave, follow me" — page 23, line 18 | Prisoners' Song |

COURT OF DARIUS

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|--|--|
| h. Entrance or assembling of Princes and Rulers. This action takes place on page 23, between lines 18 and 19 | Pomp and Circumstance — Elgar |
| i. Entrance of C C and Candidate — page 24, line 19 | First 7 measures of the Andante of Schubert's Symphony in C major |
| j. After S M says "Blessed be the God of Truth" page 28, line 11 | 2 or 3 related chords |
| k. P Z approaches Altar — page 30, line 3 | First 8 measures of the Andante of Beethoven's Appassionata Sonata |
| l. "Arise and approach the throne" — page 31, line 1 | First 4 measures of the Poet and Peasant Overture — Von Suppe |
| m. The "Welcome" — if done at this time — page 33, line 14 | Blest be the Tie that Binds |

Music for the Order of Malta

If a ceremony is made of the Opening Procession, the following is suggested.

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|---|---------------------------------------|
| Entrance and seating of Candidates to witness the Opening Procession of the Malta Cast — start when Candidates are in the lobby | Evening Star from Tannhauser — Wagner |
| Candle-lighting by Acolyte | Traumerei — Schumann |
| Acolyte kneels at Altar after candle-lighting and retires | In the Garden |
| Entrance of Malta Cast | Onward, Christian Soldiers (slowly) |
| Candidates conducted out | March from Aida — Verdi |

In the ceremonies which follow, the organist plays suitable marches for walking and marching with incidental music during the intermissions — especially appropriate if audience is large.

Following are some specific suggestions although comparable compositions may be used.

MEDITERRANEAN PASS

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| a. All Scripture readings and prayers | Hymns or other sacred music — softly |
| b. After "the sword's point" — page 60, 19 — and through the ceremony which follows | Break Thou, the Bread of Life — softly |

ORDER OF MALTA

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| c. After passing the fifth Banner, Candidate facing Prior. To the Rubric, page 64, add "if chorus is not used, play a few measures of 'Kyrie' with Candidate standing" | Kyrie Eleison "Lord, have mercy" |
| d. Candidate arises after Obligation — page 66, line 18. In Rubric, page 45, lower c, change "After" to "Before" | Organ flourish |

e. "I do" — page 67, line 12. To Rubric, page 67, add "if chorus is not used, play a few measures of the "Credo"

The Credo

f. Investiture with Cross — after "corrupt member" — page 68, line 9. In Rubric, page 45, lower e, change "After Prior has invested" to "While Prior invests"

Sanctus — Gounod (very softly)

g. 1st Lesson (Malta) — page 68, line 19

Blessed Assurance

h. 2nd Lesson — page 69, line 7

I Believe (sacred song)

i. 3rd Lesson — page 70, line 26

First four measures of Largo from New World Symphony — Dvorak

j. After "Jesus of Nazareth, the King of the Jews" page 71, line 5

Agnus Dei

k. After "Rex Regum et Dominus Dominorum" — page 77, line 20

Gloria in Excelsis

Music for the Order of the Temple

FULL FORM OPENING

For all marching or walking, play good marches, on the order of the "Stars and Stripes Forever" — that is, not frivolous but spirited enough and melodic enough to induce good, snappy movements on the floor. Have sufficient variety to avoid the monotony of too much repetition.

Two specific recommendations are made although comparable compositions may be used.

As Eminent Commander, Generalissimo, Captain General and Excellent Prelate advance to the Triangle for Devotions

Introduction to the theme for Schubert's "Unfinished Symphony"

The Devotions

Malotte's "Lord's Prayer" — start at "For Thine is the Kingdom"

ORDER OF THE TEMPLE

As previously mentioned, supply good marches for all walking and marching, although, in most cases, the music should be of a more solemn, more serious nature than for the opening. Prayers and Scripture readings should have a very soft musical background of hymns or other sacred songs. During the several intermissions, incidental music, of a character in keeping with the solemnity and beauty of the Order of the Temple, should be played. For the ceremonies, themselves, several recommendations are listed, calculated to enhance the beauty and impressiveness of the work, although comparable selections may be used.

a. Approaching the Hermits — page 103, line 25 Andante from Schubert's Symphony in C major — measures 8 to 23

b. J W and Candidate depart — page 105, line 7 Same as above — measures 1 to 7

c. S W goes out with Candidate — page 109, line 9 Handel's Largo

d. Candidate in for Libations — page 110, line 14 Onward, Christian Soldiers — slowly

e. The musical response to the Libations and Scripture readings (starting on page 111, line 2) may be any chant or response found in most hymnals 5 or 6 measures following each Libation and Scripture reading to emphasize same

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| f. Lifting of the pall — top of page 115. If this is done quite slowly, the effect — with the music — will be very impressive | Chopin's Funeral March |
| g. While White Robe is being presented to Candidate page 117, line 9 | First 8 measures of the Andante from Beethoven's Appassionata Sonata |
| h. Wardens and Candidate retire — page 117 after line 12 | Middle section of Chopin's Funeral March |
| i. Just before and during "I am the Resurrection" bottom of page 118 and top of page 119 | In the Garden |
| j. "Carried up into Heaven," top of page 119, before line 1 | Nearer, My God, to Thee |
| k. "Ever remember" — page 121, line 8 Wardens and Candidate may stand fast while this is being played — then retire | The Old Rugged Cross or One Sweetly Solemn Thought by Ambrose |
| l. Wardens and Candidate retire — page 121, between lines 8 and 9 | Peace, I Leave with You — Roberts |
| m. Candidate observes kneeling Knights page 121, bottom of page | Doxology (Old Hundredth) — softly |
| n. Candidate enters — page 122, line 8 | Doxology (Old Hundredth) — louder |
| o. "So, may the Lord" — page 125, line 12 | Three-fold Amen |